

异向·魔幻的面孔

HERESIES: FACES OF THE MAGIC

佩德罗·梅约尔的摄影世界

Photo World of Pedro Meyer



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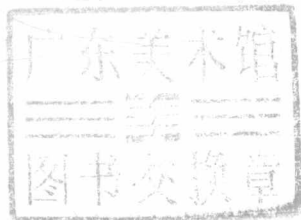
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异向·魔幻的面孔 — 佩德罗·梅约尔的摄影世界

2008.11.27 — 12.21在中国广东美术馆举办

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HERESIES: FACES OF THE MAGIC — Photo World of Pedro Meyer

Date: 27 Nov. — 21 Dec. 2008

Venue: Guangdong Museum of Art

Curators: Wang Huangsheng Cai Tao

Coordinator: Peng Yanhan

All works in the exhibition are collected by Guangdong Museum of Art

目录

Content

前言 Preface	6
图版 Plates	11
东方 The Oriental	12
面孔 The Faces	37
超现实 The Surreal	71
现实 The Real	103
佩德罗·梅约尔简历 Pedro Meyer Profile	129

前言

王璜生「广东美术馆馆长」

2007年秋天我应墨西哥影像中心的邀请，前往墨西哥城与佩德罗·梅约尔及弗朗西斯科·玛塔一起，组织挑选准备前来广东美术馆展出的“墨西哥当代摄影展”作品。在佩德罗·梅约尔的工作室中，对他坚定而富有效率及条理的工作方式印象尤深，更为他摄影作品中透射出来的民族文化脉络和国际视野取向所深深吸引。当时他谈起了2008年将在世界范围内的100个重要美术馆同期举办他的巡回展的计划及展览方式，我为他这种大胆的构想和机智敏锐的策略而感到不可思议。我想起美国休斯顿的弗里德里克有一次说到佩德罗·梅约尔时，称他是个“不可能的人”。佩德罗·梅约尔的“可能”对于别人来说正是“不可能”。我深为他的这个全球同期展览计划而充满期待，并欣然加入了这样的计划之中。

佩德罗·梅约尔是当前国际当代艺术中非常活跃的墨西哥观念摄影大师，他同时也是国际上最早从事数码摄影实验的前卫摄影家之一，还是一位在国际当代摄影界中重要的策展人和组织者，他创办并策划的综合摄影网站“零地带”「ZONE ZERO」，更集结了全球超过1000位摄影家的作品，年访问量超过5百万人次。在这里，有几个重要的词凸现了佩德罗·梅约尔这次展览计划的组织特点和可能性，如“观念”、“数码”、“策划”等。他的这个全球同期展览计划最主要的突出点是“策展的开放性”，他希望不同的美术馆、不同的策展人，在一个开放的信息平台上，根据不同的需求和策展思路来组织、挑选、策划不同的关于佩德罗·梅约尔摄影的展览，这可能是“一千个读者有一千个哈姆雷特”，100个美术馆、策展人有100个不同的佩德罗·梅约尔，这太有意思了！这种富于“观念”和“策划”意识的计划之所以成为“可能”，在于我们共同的“数码时代”和佩德罗·梅约尔的“数码”意识，数码时代使我们能够在一个开放的跨时空的平台上，也即通过网络世界来开

放信息，获取信息，重构信息，传播信息，策展人通过开放的“零地带”网站佩德罗·梅约尔的平台，从他数以千计万计的摄影作品中进行策展挑选，而先进的数码技术使不同美术馆的展品甚至收藏成为可能，在这样的方式和过程中，“开放”不仅仅是一种现实和工作方式，更是一种观念，一种新的策展策略，从而也成为了佩德罗·梅约尔的“不可能的可能”。

佩德罗·梅约尔的摄影被业界被誉为“立足民族文化脉络，具有国际视野取向”的最佳范例之一。面对他的作品，人们能够在诸如民族性、国际性等的多元解读中找到多种共鸣；他在体现着属于墨西哥文明的“魔幻色彩”质素的同时，又以宽广的视角扫描并精心记录、阐释当今人类的文明、文化、思想演变的蛛丝马迹。二十世纪九十年代以来，梅约尔将自己多年来的纪实性作品用电脑合成画面来重新赋予新的意义，将摄影实践从早期受新闻摄影的影响成功转向观念摄影。

基于对佩德罗·梅约尔这样的认识基础，我们将他在广东美术馆的摄影展览命名为“异向·魔幻的面孔”，并从四个方面来展开我们对佩德罗·梅约尔的解读：一，“东方”，有关此在和异在、主体和他者的家园想象；二，“面孔”，一种隐藏/流露着丰富复杂的社会学及个人性的综合体；三，“超现实”，关于超越和魔幻、心灵与现实的时空复合图景；四，“现实”，一种社会与自然的人文情怀。我们深知，这一展览策划只可能是对于丰富的佩德罗·梅约尔摄影世界的一种解读而已。

感谢佩德罗·梅约尔先生对中墨两国的文化交流所做出的努力和贡献！更深深感谢您为广东美术馆的专业工作，尤其是收藏工作的大力支持！衷心祝愿您的这一全球同期展览计划取得圆满成功！

2008.11.2 广东美术馆

Preface

Wang Huangsheng (Director of GDMoA)

I went to Mexico City in the fall of 2007. I was with Pedro Meyer and Francisco Mata there, in a hunt for pictures for a coming show at GDMoA, which featured "Contemporary Photography in Mexico". While I was in Pedro Meyer's studio, I was deeply impressed by his persistent, efficient and orderly working style. What struck me most was a combination of consciousness of local culture and a global perspective revealed in his pictures. He told me that he was planning a picture exhibition in 100 art galleries around the whole world in 2008. I was totally amazed at his bold proposal and his ingenious idea. I recalled that Frederick from Huston FotoFest reckoned Pedro Meyer to be an "impossible person". What counts as "impossible" to other people might just be seemed as absolutely possible for Pedro Meyer. I was so excited about his exhibition plan that I just nodded my head into this.

Pedro Meyer is an active practitioner of concept photography of our times. He also pioneered in digital photography, and curating and organizing international photography exhibitions. Meyer is the founder of a photographers' website called "ZONE ZERO". It has photos from over one thousand photographers worldwide, with annual visits over five million times. Here we can find some keywords that highlight this ongoing exhibition: "concept", "digital", "plan". "Openness of creativity" is the prominent feature of this worldwide exhibition. Under an open information system, different museums, different curators, can serve their particular purpose in organizing, choosing, and planning a variety of Pedro Meyer exhibitions, that is "one thousand Pedro Meyer for one thousand visitors" - there will be one hundred distinct flavors of Pedro Meyer on show worldwide, in one hundred museums, all photographs picked from one hundred different curators! That's a marvelous idea. It is only in this digital age and a sense of digital-awareness from Pedro Meyer that made this a "possible". The age of Internet has enabled us to share, retrieve, reconstruct, and redistribute

information in an easy manner. All curators can preview desirable candidates from "ZONE ZERO", and they can even ask for a digital version from collections in other galleries. Thus we say that "openness" is not only a new way of work, but more importantly, an idea to embrace, a new path road to ponder for curators, and a catalyst that made the impossible possible.

Pedro Meyer is known in the field as a model for being both locally based and globally-conscious. One can read from his works elements of local culture and global concerns. Resonance is thus made: Meyer inherits the magical legacies of Mexican culture; while in the meantime, he is also carefully documenting contemporary developments of human society, culture and ideas. In 1990s, Meyer turned his previous photographs into digital renderings, a new layer of meaning was thus created, which also marked a shift from journalistic photography to concept photography.

With these in mind, we are naming this exhibition "HERESIES: Faces of the Magic". There are four aspects of Pedro Meyer that we wish to present here: First, the Oriental, being here and being elsewhere, a dream picture for subject and the other; Second, the Faces, a convergent of social elements and personalities; Third, the Surreal, depicting a picture of transcendence and magic, a twisted bundle of soul and reality; Forth, the Real, showcasing the yearning for harmony between nature and society.

This is our interpretation for Pedro Meyer, and given the multi-faceted world of Meyer, it is open to many possible interpretations.

We herein thank Pedro Meyer for his dedicated efforts in cultural communications between China and Mexico, and for his support in preparing this exhibition. We wish his worldwide photo shows a big success.

东方

The Oriental

随着现代主义的扩张，“东方”正在摆脱其本身平凡的意指，不断负载起更多新的含义。它是非地理的，非国家的，非新非旧的，甚至是非理性的。东方作为“他者”，抑或他者的“他者”，正在迎接从欧洲中心主义者与伪中心主义者眼中投来的光芒。这光芒可以用于盛大的自我装饰，也可以溶化原有形态，恣意进行文化想象与文化再造。

在欧洲中心主义者眼中，南美只能作为“非中心”参与同台演出；同样，面对北方强邻，墨西哥依然扮演着一个久被边缘化、异化的“东方者”的形象。由此，东方甚至是非东非西的。关于“东/西”这一组混杂关系的相互比对与想象，此时显得尤为昏暗不清。

无论是“东方”还是“西方”，二者都在努力想象对方，部分地确认对方，部分地认同对方。

With the expanding of modernity, "Oriental" has derived from its original meaning and given continual new connotations. The Oriental is something non-geographical, non-national, neither updated nor out of style, and irrational. As an obvious "other", it receives glance from rest of the world, the claim-to-be majority. This could adorn the self-satisfied with short-term advantage, or stand against the local culture ecology and for excessive cultural imagination and reconstruction.

For those Eurocentrists, the Latin-America plays no other than a walking-on on the world stage; for Mexico, who borders on a strong Northern neighborhood, it is still stereotyped as someone alienated, marginalized and in the Oriental camp. In this way, the Oriental seems to be neither Eastern nor Western. It produces constant confusion for the two that try to compare with and imagine each other.

Nevertheless, it works for them both in the process that they partly recognize each other as well as identify each other.

命运无常 | Uncertain Destiny

中国 | 平遥 | 2006年 | 数码文件 | 310克非酸性哈尼穆勒纸

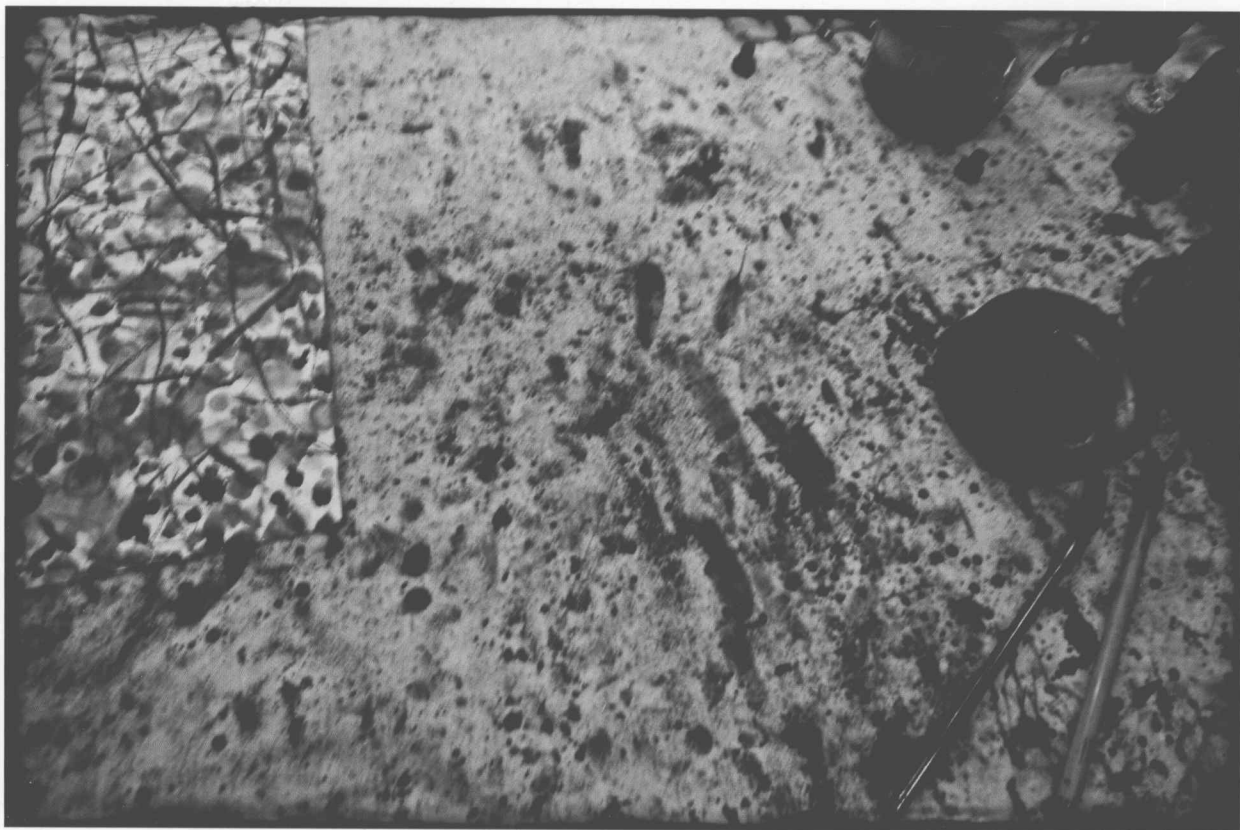
Pingyao | China | 2006 | Original digital file | 310g free-acid cotton Hahnemühle paper



画笔 | Dr. Wang's Brushes

中国 | 广州 | 2007年 | 数码文件 | 310克非酸性哈尼穆勒纸

Guangzhou | China | 2007 | Original digital file | 310g free-acid cotton | Hahnemühle paper

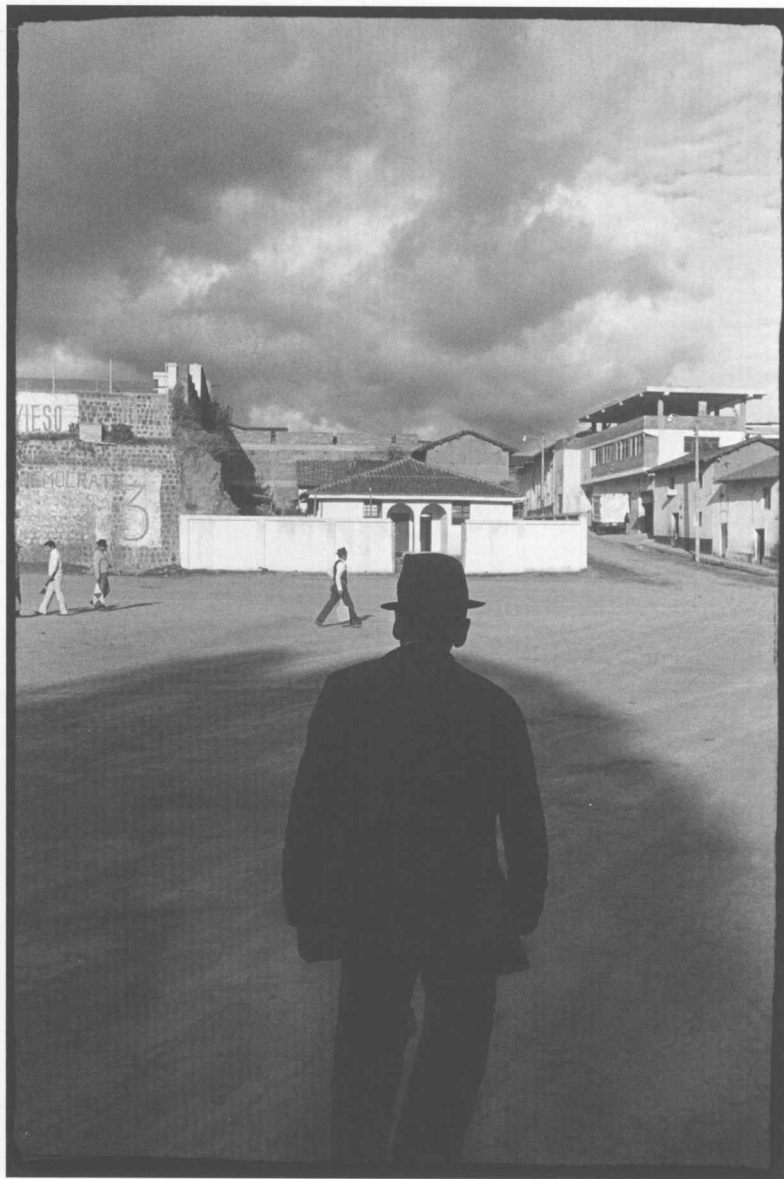




女人与仆从 | The Lady and Her Servants

墨西哥 | 墨西哥城 | 1977年 | 6x6cm黑白底片
310克非酸性哈尼穆勒纸

Mexico City | Mexico | 1977 | 6x6cm b/wnegative
310g free-acid cotton Hahnemühle paper



惊奇 | El Asombrado

厄瓜多尔 | 1985年 | 35mm黑白底片 | 310克非酸性哈尼穆勒纸

Ecuador | 1985 | 35mm b/w negative | 310g free-acid cotton
Hahnemühle paper

侦察 | Reality Check

南斯拉夫 | 普拉 | 1979年 | 35mm黑白底片 | 310克非酸性哈尼穆勒纸

Pula | Yugoslavia | 1979 | 35mm b/w negative | 310g free-acid cotton Hahnemühle paper

